# PERFECTION OF STAGE SETTING

*SCENES FROM RECENT PLAYS THAT ARE PRAISED.*

**Successes and Trials of the Stage Decorator—Large Sums Spent for Details That Don't Show Much—Costumes Don't Always Match—Public Appreciation.**

Stage decorating as a distinct profession is still so new that the old timers of the theatre look upon it with distrust. This arises largely from the fact that the new ideas it is introducing are continually running counter to the traditions of the stage. So the stage decorators have their trials as well as their successes.

Thus the stage decorators may spend weeks in collecting furniture and fittings to represent a room of our grandmothers' time. They may attain what they think perfection. Then along comes the manager, and in obedience to theatrical traditions orders some change made which disorganizes the entire picture. But, as has been said, the stage decorators have successes which give them personal as well as professional pleasure.

"One scene that was absolutely satisfying from our point of view," said Mrs. Muchmore of Lewis & Muchmore to a SUN reporter, "was the bedroom in 'The Movers,' which had such a brief life. We have been told that it is considered the most exquisite bit of stage work that has ever been done in a modern play.

"It was certainly expensive enough to have warranted a longer run of the piece, for the curtains alone cost $375, the entire scene amounted to $1,800, and the two scenes for which we were responsible, this and the drawing room scene, cost $3,500. Think of the chances a management takes that expends that sum on the mere possibility of a play's success!

"Our satisfaction was duplicated by that of the wife of the manager incidentally. She had the entire fitting of the room taken to her residence and installed, and when you ask her if she is not sorry for the brief life of 'The Movers' diplomacy and delight are plainly opposing elements in the expression of her face and the tone of her voice. She certainly profited by it.

"The draperies and wall paper were of a dove gray, with garlands of pink roses to contrast. The only material we could find for the draperies that perfectly matched the paper was dress taffeta, and as there was 110 yards used that one item represented considerable outlay.

"The curtains were finished with a dainty French cut fringe and appliqué with pink ribbon, which had the effect of embroidery. There was some question as to whether the soft gray would get over the footlights, but it was perfect, the electric light neither altering nor deadening the effect.

"There wasn't an article in the room that was not as dainty as though it had been designed for a private residence instead of having its ultimate and unexpected destination there. There was a baby's crib in it, and the nurse has to take some of the child's clothes from the hamper and hold them up in view. We spent $40 on that imitation child's outfit.

"There were three dear little gowns, two baby jackets of the sheerest flannel, the blankets and covers were of the softest, daintiest stuffs, and for the doll's head we got a real baby's wig. As the scene was finally set the audience only saw the back of the crib; the child was not in view at all, and the clothes might have cost much less with just as good effect.

"All the experience we have had in this direction tends to prove to us conclusively that the decorator, in order to make a success of her work, must control, first, the wall, and second, the colors of the costumes. One scene I saw spoiled because one of the actresses came on in a gown of the most aggressive blue, a color that no room, unless it was decorated to suit it, could possibly stand.

"You would think that any actress would find out the stage settings before she selected her gown, but I would be surprised to know that many of them do. It seems to be a case of hit or miss. They probably find out what the leading woman is to wear, but the idea of going further in their researches does not occur to the majority of them.

"Miss Craig, daughter of Ellen Terry, has done excellent work along this line, and so particular is she that she even dyes the materials for the gowns when it is necessary to have certain shades or so avoid those that might clash with the color scheme. She can get wonderful effects in this way.

"There is a great difference in the attitude of the theatrical managers in this respect. Some of them think the matter of little importance. They are content to get big general results instead of fine details.

"I remember our first experience was in staging 'Elizabeth's Prisoner' for the Frohmans. Search for stage settings took us to queer parts of the city, where in old warehouses the Frohman collections of years are to be found.

"Looking at them I did not wonder that they believed it possible to find any and every thing needful there. On one hand a big gilded throne invited your attention. Then there were bales of rugs and draperies; china, closets filled with porcelains and dishes of all colors, kinds and sizes; papier maché chickens roosting on cut glass chandeliers; rococo snuff boxes and stuffed cats and dogs, perambulators and East Indian baths.

"We spent days fishing out what we wanted, taking out old furniture to be regilded or stained, pieces of canvas wainscoting to be made into the semblance of wood, pictures to be framed, bric-à-brac to be mended, all of which is part of the decorator's profession.

"The property room of the Hudson Theatre, as an example of the new establishments of this kind, is quite different from the Frohmans'. In the first place they have not anywhere near the amount of material nor the accumulation of horrors. What they have is of the best, and it is a pleasure to go among the pieces and pick out what you want."

Asked to mention some of the best settings on the stage of late, from the decorator's point of view, Mrs. Muchmore said:

"As you ask the question, I recall distinctly my impressions when I saw the inn scene in 'Sweet Kitty Bellairs,' and I knew that Mr. Belasco must have enjoyed the little touches of perfection, even though he was no need to suggest that this is a queer commentary on the acting. Why should not a beautiful picture be appreciated; why should not artistic work that has taken as much thought, time and creative ability as the mere playing a part receive its due reward?

"Another perfect setting, of an entirely different character, that Belasco did is the boarding house interior in 'The Music Master.' Who that has seen that play will ever forget the broken down chandelier, the curious whatnot, the pictures in round walnut frames, the wax flowers on the mantelpiece under the convex glass cover, the hat rack on which Warfield apologetically slips his hat when he enters?

"It seems easy perhaps to have made that scene, but what of the time that it took to unearth those antediluvian atrocities? Where did Belasco get them? I am sure I do not know, but I do know that he exhibited the restraint and carefulness that marks the decorative artist.

"In 'Pippa Passes,' which was another stage production whose beauties were not fully appreciated, there were stage settings which were lavish in their elegance. I recall distinctly a marvellous table cover which cost $400, made of Italian filet lace, presented by Miss Lewisohn, who made her stage début in that, and the cross and rings worn by Mrs. Le Moyne as the *Cardinal* were lent by Mrs. William Chase from her collection. The other properties corresponded in value and meaning.

"Depicting the character by means of the environment is one of the interesting features of stage decorative work. It is like creating a character in fiction, building it up by means of words and acts.

"When we were doing 'The Chorus Lady' we had to tackle the problem of the young man's room. He is a halfway bad sort, with downward tendencies, a smattering of education and refinements only skin deep, and yet has some regard for the decencies of life and for its polite usages. In the words of the stage manager, he was a near devil.

"We had to give him a red room, of course, but we subdued the commonplaceness of that choice by the dark woodwork. We gave him plenty of portraits of actresses and some sporting prints, one especially of a game cock occupying a commanding position.

"Over one of his doors there was a handsome plaster cast of the Horses of Diomedes, and the furniture was comfortable, handsome and in good taste with the rest of the interior. You were a little puzzled when you looked at that room, and you were intended to be.

"Another room in that same play which attracted a good deal of attention was the chorus girls' dressing room, where the signs 'Silence' and 'No Smoking' shone on the audience through a cloud of cigarette smoke and a continuous chatter and never failed to raise a laugh of appreciation.

"The most perfect historic room, I believe, that has ever been shown in New York was *Juliet's* be room in the production of 'Romeo and Juliet' by Sothern and Marlowe. This room was done after designs by Frank Chouteam Brown.

"Through a window in the back you got a glimpse of an Italian landscape with a profusion of ilex trees. The furnishing of the apartment was Italian Gothic of the fourteenth century. There was a marriage chest, a priedieu, a great bed with heavy hangings and at its feet a carved seat to which *Juliet* had to step from a footstool.

"There was something massive, sombre and still about it, the suggestion of tragedy and of many tragedies which sometimes hangs about an old chamber into which one suddenly steps.

"From the amounts of money sometimes expended on stage interiors it would seem that the decorative profession must offer great emoluments to the worker. That is rarely so. To make money one must deal in cheap, trashy effects, be contens with meretricious work instead of the real thing, and grudge the time that is spent.

"When one is conscientious one usually loses material advantage, for it is quite possible to spend a week seeking through auction rooms to find some article that is, according to your trained sense, absolutely indispensable to a perfect ensemble. One again may spend days in a search that spells failure at its end. One cannot contract for time and labor with accuracy, for one does not know in the beginning where the end may lead.

"In one of the plays we set the scene shifters stopped work and one voiced the sentiment of the rest, 'Well, that's a rich set.' We knew then that we were doing well, for stage people are difficult to please and under an imperturbable demeanor hide the makings of critics.

"The stage decorator has another problem to face; that is the indifference of the woman theatregoer to the decorative schemes of the stage. This is especially true of New York women, who are not homemakers.

"They move about so much that they get indifferent to the home atmosphere. They study costumes zealously, they will even patronize a poor play that is well gowned, but the most exquisite setting for a room, the most perfect period apartment, finds them absolutely indifferent. For that reason one cannot blame the managers who say 'What's the use?' and are content to offer the public only what it can appreciate."

HUNTING FOR PROPERTIES IN AN ANTIQUE SHOP.

AMONG THE COBWEBS OF A THEATRE STOREHOUSE.

THE GENTLE TOUCH OF THE STAGE HAND.

THE BRIC-A-BRAC MUST NOT INTERFERE WITH THE LOVE SCENE.

"GEE! AIN'T THAT A RICH SET."

# FEMININE GREED AROUSED

*ONE PHASE OF THE CONCERT GIVEN FOR CHARITY.*

**Women Managing Such Affairs Generally Eager to Be Able to Say "And Every Cent We Took in Went to Charity"—But Sometimes the Charity Gets Left.**

The women managing a concert to be given soon in a private house for a certain charity determined not to spend a cent under any conditions. The singers are to be amateurs and they will play their own accompaniments.

One of the women was very anxious to secure for the concert a young Italian pianist who has recently come to this country, and who besides playing sings charming songs. As an artist of his kind was needed he was invited to sing. Then to the consternation of the committee it was learned that he would have to be paid.

He is poor and since he came to the United States he has had little or nothing to do. The fee he asked was small, only $25, but the money meant a great deal to him. Yet the women managing the concert protested against paying him.

"To think," said one of the women of the committee, "that that man should have had the audacity to expect that we were going to pay him! He ought to be glad to get the opportunity to be heard by the people who will be here. They may engage him later."

As the young musician declined to play unless he received his fee, his name fell from the programme. The ladies of the committee acted as if they had been almost caught by a sharp trickster and spoke bitterly of the mercenary musicians who come here from Europe.

As a matter of fact it would have been charitable for them to pay this young man. He scarcely knew where his next meal was to come from and his part in the programme was worth quite as much as the modest sum he asked. Such an idea as that he should have been expected to play for nothing could perhaps only have occurred to a party of women giving a charity benefit.

"They're worse than the sharpest showman when they are arranging a party," said a manager who had come into contact with fair femininity under these circumstances. "The tricks they resort to would put a hardened manager to the blush.

"I think it all comes from the desire of every committee to make as much money as possible. They want to be able to say that they made more money than that other concert or show given shortly before. It is this ambition that leads them into all kinds of tricks.

"Some years ago a party of ladies arranged a benefit which was meant to bring in a very large sum and they engaged a theatrical company for a matinée and an evening performance. As the place where the performance was given was almost in the suburbs and remote from any restaurants I suggested to the woman in charge that dinner for the actors ought to be paid for out of the receipts.

"My, but didn't she go up in the air. She gave me to understand that she wanted every cent that came in from that benefit for her charity and wouldn't give up a penny for actors or anybody else. Then, to show how unreasonable these ladies can be, she sent me word later to order whatever I thought the company would need, but to be sure and make it good, and that she would pay for it out of her own pocket.

"A certain benefit given every other year nets about $8,000 to its organizers. It has very strong social influence, and of course the patronesses sell most of the boxes and seats for high prices. That benefit never costs a cent.

"The programmes are donated by one person, another pays the rent of the hall, the advertisements are paid for by another friend of the institution. Of course it would be just as good for the institution if this money was contributed directly to it and the expenses of the concert paid out of the receipts in the regular way. The great disadvantage of that would be the decrease in the gross receipts.

"The ladies are not satisfied to say that they took in $8,000. They are only satisfied when they can add 'And every cent of it went to the charity.'

"This view they take comes from the fact that many charity concerts are given at which comparatively little remains for the object to be benefited. Artists are engaged for prices ranging from $2,000 down, and the cost of hall and advertising bring the expense up to such a figure that nothing to speak of remains for the charity."

But advantage is sometimes taken of the inexperience of the women who hire the artists. Here is an instance:

"Everybody concerned in the affair seemed determined to square up all the losses of the season, so far as possible, on the unfortunate ladies who got up this benefit late in the musical year," said a musical manager. "The woman in charge determined to make the affair as musical as possible and not merely a frivolous musicale.

"One agent sold her for $1,000 a violinist for whom he had never been able to get more than $500 before. For a pianist who was glad all during the season at the chance to play for $300 she had to pay $800. Yet both managers assured her that she was getting the performers at a bargain.

"The worst sting of the whole affair came when a prima donna who usually received $800 was unloaded on the committee for $2,000. It happened that this singer was compelled to lose one performance through taking a slight cold when she sang for her manager's benefit.

"He swore that she caught her cold at a supper party to which she went afterward. She vowed it was on his draughty stage at his benefit and she won out, as he admitted that he owed her an appearance. When the benefit performance came his way he jumped at the chance to pay the prima donna her appearance and make $1,200 as well.

"In addition to all these charges there was an orchestra costing $600. Of course, any business manager would have known that profit with such an outlay was all but impossible, even when the prices were high. The concert took place with the expected result. Money was lost and then came the payment of the artists.

"The woman learned then for the first time how she had been treated. The loss turned out to be less than it might have been as her husband stepped in at this juncture and found out what these performers were in the habit of getting. He paid them a little more than that, but not twice as much, although it did take almost a lawsuit to settle the matter in the case of the prima donna.

"Of course the singers are constantly being asked to sing for charities. They usually reply in the formula that they are prevented by contract from appearing for nothing and that the friend must apply to their manager. In the meantime they telephone the manager to say no.

"Some of them are franker. One woman always has an answer ready for the persons who come to ask her to sing for charity.

"'I will do it gladly,' she says, 'if each one of you ladies of the committee will contribute to the charity the amount I usually receive for appearing in concert.'

"As that happens to be $100 or more the lady usually retires and then writes that she regrets it will be impossible for the committee to accept the offer."

# WELL TO DO WOMEN WHO WORK

*FEW NOW WITHOUT SOME OUTSIDE OCCUPATION.*

**Those Who Cannot Paint or Sing or Even Try to Write Turn to Trimming Hats—A Study of Ibsen One Woman's Way of Meeting the Pose of Seriousness.**

"I have tried to think what I could do," said the woman at the concert, "and I have found that I possess one talent. I have a voice and I want to make the most of that. Nothing else relieves me of the ordinary daily round of society that I have known all my life. I may not have much of a talent, as it is, but it is all I have. I am going to cultivate that therefore until I make something out of it."

Her friends knew that she spent two hours every day at the piano, had three lessons a week from her singing teacher, in addition to perfecting herself in the languages she thought would be necessary to her in attempting to sing. Such serious devotion to her art was not necessary, as the young woman in question happened to have sufficient income. Her case is typical of the present desire of New York women to do something.

"I can run over my list of acquaintances," a woman said to the SUN reporter, "and find that a majority of them are extremely interested in some kind of work. I know just ordinary New York women who do what the majority of New York women do and are not specially gifted beyond the rest of their race. Yet I will tell you what their specialties are. Not long ago they never thought of doing anything beyond enjoying the ordinary social pleasures of their class and thought they were doing their full duty when they looked after their homes and their children.

"One of them who speaks Italian well wondered what use she could make of that gift beyond reading for her own pleasure. She had a friend who had established a school in which Italian girls were taught sewing and other means of supporting themselves. Everything about this club had been a success, but the women who founded it could never get hold of a secretary who was competent and able to speak Italian. Here seemed to be just the chance that this girl wanted, so she goes three times a week to the school and spends the greater part of a day there, apparently happier than she ever was. To do such work as that requires more than ordinary intelligence. In order that she might not seem to be depriving of the work some girl who needed the money she makes the society pay her, and that amount she divides among the Italian girls who come there and seem to be really in poverty.

"I know two women who are just now moving heaven and earth to get orders for household decoration. Neither has the least need of money, and what each wants is to get out of the amateur class. They think that can be done only by getting a legitimate order from somebody to decorate a house. So they haunt the offices of their architect friends. It was a great feather in the cap of one of them when she succeeded in getting permission to decorate several rooms in a hotel in which her husband was a stockholder. She makes a specialty of the French school, while the other devotes her talents to the Italian renaissance. One of them has decorated her own house in the Italian style, but as there are few ordinary New York homes suited to such a period she is longing for hotels and rich men's palaces to conquer.

"Both these women have husbands and children and do not neglect their duties toward them. That is another phase of the new desire of women to have something that they can do. They seem to be just as efficient with these other duties on their hands. They have even come to speak slightingly of women who think of nothing but society.

"The hardest worked woman I know is a painter who leaves a beautiful home early in the morning to spend half the day in her studio working on portraits. She never sells any of them, as she has not yet reached the point at which they would be good enough, and her husband probably would not allow her to if she wanted to dispose of them in that way. Her ambition is not to make money but to develop a talent which artists have assured her that she possesses. Two years before she took her own studio she went as regularly to the league and to other classes as if she had been dependent on her success for her daily bread. Another hard worker in my acquaintance, and a rich girl at that, makes beautiful book bindings. She went abroad last summer to take a special course of instruction under a well known teacher in Paris and stayed all during July and August alone in the city to complete the course she wanted to take."

Good works are scarcely to be classed as a part of this new movement, but the missions in Chinatown, the various Girls' Friendlies as they are called, and similar organizations occupy the time of many women who do not feel that they are gifted in artistic ways. Those who are anxious to do something in the musical or literary field struggle at the piano or write and rewrite the short stories which they hope will put them in the productive class even if it does not make them famous. Perhaps the literary ambition has consumed more women than any other, but that passion is also too historic to be counted as a sign of the times. This new inclination is, however, responsible for the increase in the number of women who read or pretend to read serious works.

"I know a girl who used to think of nothing but her husband, her baby and her hunters," said the same woman who had been telling THE SUN about the other women workers in society. "Nowadays she still loves her husband and her babies, but she has given up the hunters for Ibsen. She has taken up Ibsen with the same enthusiasm that twenty years ago one discussed the plays of the dramatist. The reason of that is the present tendency for all women to be serious. The discussions over Ibsen were confined formerly to women who thought. Nowadays every woman has to pretend to think whether she does or not, and they are going in for serious reading and thinking after they get to a certain age.

"Sometimes the efforts of women to get in among the workers when they have no particular qualification for it is almost pathetic. The other day I met a girl who had always been popular among her friends and had passed the first days of her enjoyment of social life. She told me that she had just organized a hat sale which was to take place twice a year according to her plans. I asked her what in the world had put such an idea into her head.

"'I cannot work, you see, with my brains,' she explained. 'And as all the girls I know are doing something I thought I had to get busy also. I cannot sing or paint or write, so I am going to trim hats and sell the proceeds for charity. That will at least keep me busy for several months of each year.'

## *RARE AMERICANA SOLD.*

**Early Pamphlets Printed in This Country Disposed of at Auction.**

LONDON, Dec. 13.—Some unusually rare and interesting pieces of Americana have recently been sold in London.

A copy of "Encouragements for Such as Shall Have Intention to Bee Under-takers in the New Plantation of Cape Briton, Now New Galloway, in America," printed in Edinburgh by John Wreittoun, 1625, fetched $700. This scarce little anonymous pamphlet of seventeen pages was dedicated to Sir William Alexander, Earl of Stirling, the poet and statesman who in 1621 obtained "the grant of Nova Scotia and (practically) of Canada."

The author of the pamphlet was Sir Robert Gordon, who was created Premier Baronet of Nova Scotia in 1624, and assisted in the plantation of the colony. There is only one other record of a copy sold in London. This was at the Auchinloch sale in 1893 and it brought $380.

T. Budd's "Good Order Established in Pennsylvania and New Jersey, in America" was sold for $505. This is generally recognized as the first book printed in America by William Bradford, who issued it at Philadelphia in 1685. Bradford learned his trade under Andrew Sowles, whose daughter Elizabeth he married, and he accompanied Penn on his first voyage to Pennsylvania.

A small quarto volume, "A Plaine Pathway to Plantations," printed in 1624, which is written in the form of a dialogue between "Respire, a Farmer" and "Enrubie, a Merchant," was sold for $350. Its rarity may be judged from the fact that there is no copy in the British Museum, while only one, an imperfect copy in the Barlow collection, has appeared for sale in recent years.

The sum of $255 was given for Daniel Horsmanden's "A Journal of the proceedings in the Detection of the Conspiracy formed . . . for the Burning of New York, in America, and Murdering the Inhabitants," printed in 1744. No copy of this work appears to have been sold in London in recent years, but at the Barlow sale in America in 1890 one fetched $310.

"Pietas et Gratulatio Collegii Cantabragiensis apud Novanglos," a collection of poems on the death of George II. and the accession of George III., was sold for $100. It was published in 1761 and contains the first specimen of printing with Greek type executed in America.

## *LONDON A CATS' ELYSIUM.*

**You Can Tell It by the Cats You Meet in the Street—Fashions in Cats.**

LONDON, Dec. 13.—A lover of cats once said that he summed up the general character of the inhabitants of a city by the way the stray cats received his overtures of friendship.

In Paris the cat literally walks alone, as Kipling prophesied it always would. It is impossible to get near enough to one to stroke it. French cats are only seen darting from one alley to another, and apparently always in a state of panic. This arises from the fact that the French are not lovers of animals.

In London it is quite different. London is an elysium for cats. The cats you meet in the street are always sleek and happy and are most friendly.

A cat is really a sort of necessary finish to a London home. Just as the poor little wild bird in a three franc cage gives prestige to a French ménage, so a large, well groomed, well fed cat seems to give respectability to an English household.

Stray cats are always well treated here. Of course the day comes when they are gently picked up by a man in uniform and placed in a cart and taken to the cats' home. Here they are kept a few days, well looked after and fed. Then if no one claims them they are sold, if valuable, or else painlessly translated into whatever sort of angel a cat becomes.

Such being the situation it was natural that the nineteenth show of the National Cat Club of England should have been an event of importance. Some 430 cats, accompanied by adoring owners, competed for prizes.

The Countess of Strafford is president of the league, and Louis Wain, the cat portrait painter, is the chairman. There were six judges, and they had their hands full in keeping peace, not among the cats but among the cats' owners who did not win prizes. The cats themselves were haughtily indifferent as to results.

They were divided into 104 classes. There were two main sections and these were subdivided into open, novice, kitten, team, brace and breeders classes, according to sex and colors, white, black, blue, chinchilla, smoke, silver gray, brown tabby, red tabby, silver tabby, orange, cream, tortoise shell and any other color.

The short haired varieties included Siamese, Abyssinian, Manx, Dutch and British mousers. The long haired were the Persians, Angoras, &c. The greatest price ever known to have been paid for a cat was secured in London. It was $5,000.

Just as every dog has his day so does every cat. This year the Siamese reigned supreme as being fashionable and most successful.

## *FISH CUT IN TWO LIVES HOURS.*

**Strange Experiments of a Russian Physiologist as to the Nature of Death.**

A curious series of experiments on the persistence of life in fishes has been conducted by Prof. Konliabko, physiologist at Tomsk, from which he deduces that even decapitation does not produce instantaneous death of the tissues, but merely cessation of functioning for lack of nutrition and oxygen supply conveyed through the blood.

His most conclusive experiment was performed by cutting a fish in two just below the heart. The two parts of the body showed signs of life for two or three minutes, in the form of muscular contractions in both parts and attempts to breathe by the upper one. Then they became motionless, but even yet the upper section was far from dead.

The professor had ready a nutritive solution strongly charged with oxygen, and using this he started artificial circulation in the upper section of the fish. The heart began to beat and the gills to vibrate; the muscles became active and the mouth opened and closed. In a word, the functions of all the organs seemed to be completely restored. The fish had not been dead at all, but had merely been suffering from extreme anæmia.

This stimulation was maintained for several hours, the fish exhibiting, but in a diminishing degree, all the characteristics of life. Real death gradually took possession of the organism. The cells became diseased or old. The power of the heart, however, was marvellous. It retained its power to beat, Prof. Konliabko asserts, sometimes for an entire day after all sensitiveness had disappeared from the nervous centres. These died themselves after different periods of resistance, the more highly organized ones in the surface of the brain losing power long before the deeper seated ones.

The professor hopes to formulate from his observations important theories as to the essential nature of life and the causes of death. He thinks they may help physicians to find means of preventing death in cases where the general tissues of the body have not lost vitality and where the danger arises from injury or organic lesion or a condition of disease which can be eradicated if life can be maintained long enough for the purpose.

**Biggest Man in the House.**

*Washington correspondence Boston Herald.*

Cy Sulloway of New Hampshire still retains his place as the biggest man in the House of Representatives, and so far no one has appeared that may claim honor to second place ahead of Ollie James of Kentucky.

Sulloway is something more than six and a half feet tall and weighs but a pound less than 350. His breadth is proportionate with his height, and he towers above his colleague, Frank D. Currier, as he does above most all the members of the House. He is one of the members who does not exercise his prerogative of taking his luncheon on that side of the House restaurant where the sign proclaims "for members only," but each day partakes of a sparing lunch on the public side of the room, where negroes are not barred and where the mottois that anybody's money is good.

**Coffee as Remedy for Asthma.**

*From the Family Doctor.*

Coffee is a very excellent remedy for asthma. Those who do not know how to cut short their attacks and have not tried coffee should do so by all means. It often succeeds admirably when almost everything else has failed. There are one or two little points to be attended to in taking coffee for asthma.

In the first place, it should be very strong—in fact, perfectly black. Weak coffee does more harm than good. If made very strong much of it need not be taken: a large quantity is a positive disadvantage, for it is less rapidly absorbed and only distends the stomach. Then it should be given without sugar or milk, pure "café noir." It should be given on an empty stomach, for when taken on a full stomach it often does harm by putting a stop to the process of digestion.